

CRDP - A de G

AN EXPLANATION OF
HOW "CULTURAL RESOURCES DEVELOPMENT" WITH
THE BUSINESS SECTOR WORKS

I. GOAL

The Goal of Cultural Resources Development is to enlarge the size and improve the quality of the artistic dimension that is overt or latent in every business operation in America.

CRDP works on this premise : every business operation is part of American culture and possesses an aesthetic and cultural dimension. Every business operation throws off naturally and inevitably food for the senses : rhythms, sounds, sights, feelings and even tastes.

This premise is better understood when it is realized that as many as 500 forms of artistic and cultural activity play a part in American life.

CRDP does not discriminate among forms : just as an atom can unlock the secrets of the world, any form of cultural expression can unlock the aesthetic dimension of the soul.

To conclude, then : CRDP aims at all business operations and at superiority in all cultural manifestations of business.

II. ART GIVERS AND RECEIVERS

When does artistic expression take place ?

Artistic expression occurs whenever a person communicates art to others and whenever a person enjoys the communication. Therefore CRDP does not draw an invidious line between the giver and the taker, the communicator and the audience. As every actor and teacher knows, she or he is "good" when the audience is "good." The audience is part of the art.

Hence, when the initiator of an artistic product is "good," the level of art is better ; when the receiver of an artistic product is "good," the level of art is also better.

CRDP seeks to develop the cultural performance of both givers and receivers of art in all its 500 forms.

III. ACCOUNTING

A man can teach and play music to many people without a dollar changing hands. A good window display of antiques illuminates thousands of passers-by, with very few sales. A great old picture in a museum basement is never seen ; its presence in the world is meaningless ; a good artist painting portraits on a sidewalk raises the level of artistic life of hundreds of people. If the picture moves from ^{one} basement to another, \$ 150,000 is added to the GNP. If the painter sells 4 portraits, \$ 150 is added to the GNP (if reported). The "good" or Kalotic GNP is \$ 0 in the first transaction ; in the second transactional setting, the kalotic GNP is \$ 150 plus a worthwhile experience of perhaps 200 people -- which, if multiplied by simulated or equivalent dollars for their lessons and illumination, may be set realistically at \$ 2000. That is what the artist is creating in true GNP.

When CRDP is operating, it must think of real artistic product, not dollars. For, 1) the function and goal of CRD is not to make a dollar profit, 2) CRD is not supposed to be a pipeline for Treasury dollars to be distributed through a ramified mechanical system, 3) the amount of Treasury dollars available from even a generous popular assembly is limited and may actually be approaching the limit, 4) there are a great many ways of discovering and organizing non-dollar sources even though (and one should say especially when) the CRD is set up by the government to develop rather than to reward cultural resources and initiatives.

However, in order to account for the Artistic National Product, dollar-equivalences need to be assigned to effort and enjoyment (production and consumption) in the arts. To do so, one can simply assign a conservative value in dollars to every "good" activity of giving and receiving in the arts.

By "good" artistic product is meant one which, standing alone, or in comparison with existing products or its former state, is deemed by a representative jury of experts and ordinary people to be artistically respectable. By "good" artistic consumption (reception) is meant the same.

Therefore, the artistic dimension - both production and consumption - of any business can be surveyed, evaluated, and summed up in both dollars and dollar-equivalencies. When done for the whole country, and the Government sector is similarly handled, the result is a National Accounting System for the Arts.

IV. BUSINESS SUPPORT DECISIONS

The Government presently permits (and exhorts) business to give up to 5 % of its earnings to tax-exempt charitable, educational, scientific, and artistic groups. The response of business is to give about 1.5 % to these causes. If business companies, selling goods and services amounting to 200 billion dollars (1/6 of the GNP), were to in fact produce out of these \$ 200 billion -- whether as part of production, as gifts, or howsoever -- some \$ 10 billions, this would amount to 5 % of their sales. The permissible level of 5 % in such a case would be far exceeded : for, some or most of the spending would occur as normal deductible business expenses. Thus if a business were to introduce beautiful exterior landscaping under contract to an environmental concern as a device to raise employee morale and reduce absenteeism and turnover, the expense could be deducted from business costs before taxes and there would be no need to call it a botanical garden and take a deduction for a gift to a tax-exempt organization or a payment for a company foundation to engage in botanical exhibits under the 5 % allowance. The expense would not be a gift, no matter how artistic and beneficial.

But regarding art-expenditures of business, it is well to recall that, of the 1.5 % contributed to "good" causes by business, only a small fraction -- some say \$ 300 millions -- go to aesthetics.

The conclusion here is that business has several options in deciding how to support good art and culture, and can give a practically unlimited amount of help. If 300 millions, then, too, one billion, ten billions, or thirty billions. As has been suggested, the Artistic National Product, properly weighed and accounted for, can be expanded enormously, with real effects, despite only modest Treasury subsidies and perhaps with only a small government civil service staff.

V. MEANS OF SUPPORT

The distinction between donor and expense deductions is basically more of a snare than an opportunity for national cultural development. The means that a business can take to support artistic and cultural development are several :

1. Voluntary participation in all forms of art and their productive processes. Examples would be "decorating the shop" or being an "unpaid manager" to a playhouse outside.
2. Voluntary contributions in cash and kind from personal or corporate surpluses. These contributions here are usually the well-known tax-deductibility of artistic contributions to legally entitled groups.

(...)

3. The redesign and reorganization of human processes and products so as to qualify them as art. A determination to construct an original and beautiful office building is an example. Many "morale" activities such as dance classes, concert bands, and choral groups figure in here.
4. Additions to artistic products, self-sustaining financially. Such would be a change from "ugly" to "fine" furniture-making.
5. New artistic product, self-sustaining financially. This might be, for example, a spin-off of a new line of products in the artistic field, as for example, if a shirt-maker or sheet-maker employed artists to create original designs.

VI. PROJECTS

The attached list (A to N) names various kinds of projects that would qualify in one or more respects for Cultural Resources Development. In every case, the General Treasury participation would be minimal. Yet a rough calculation -- which anyone may perform -- of the Artistic National Product that would be added by them (A to M, considering "N" as planning, organizing, and proliferating activity) may range from \$ 60 millions to \$ 150 millions, with many more to be conceived and developed.

VII. CONCLUSION

CRD may be undermanned, and as yet poorly conceived. But its potential is huge. And, unlike crime and other problems that appear to be unsolvable, CRD in America has nowhere to go but up, and up -- provided it is correctly perceived.

SOME PROJECTS FOR DEVELOPMENT OF INDEPENDENT SECTOR
ART AND CULTURE SUPPORT

- A) Aesthetic Evaluation of Companies
(Company Cultural Profiles)
- B) Art-Everywhere
- C) Truck-Art
- D) New Art Auctions (All Arts)
- E) Art Perception Seminar and Drill
- F) The American's Culture Profile
- G) National Accounts System for Culture
(input-Output Process Inventory)
- H) Dynamuseum of Company Histories
- I) Company Histories
- J) Multi-Nationals Art for Home Folks
- K) Newsletter : The $\left\{ \begin{array}{l} \text{Artistic} \\ \text{Cultural} \end{array} \right\}$ Dimensions of Business
- L) Art Directories Around the Nation
- M) The Improvement of Television Music Sound
- N) League for ~~Business Arts~~ *the Advancement of Business in The Arts* (Center for most or all above projects
A to M)